

# The Screen Guilds' Magazine

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WRITERS GUILD FOUNDATION

COLOR COMES TO THE SCREEN

## IN THIS ISSUE

Ernest Pascal  
Kenneth Macgowan  
Francis Edwards Faragoh  
Robert Edmond Jones  
Rouben Mamoulian  
William Stull, A.S.C.  
Mel Berns  
And Others

JULY 1935

VOLUME 2 ❖ NUMBER 5

Price 20 Cents



# Turn back the Pages of History.

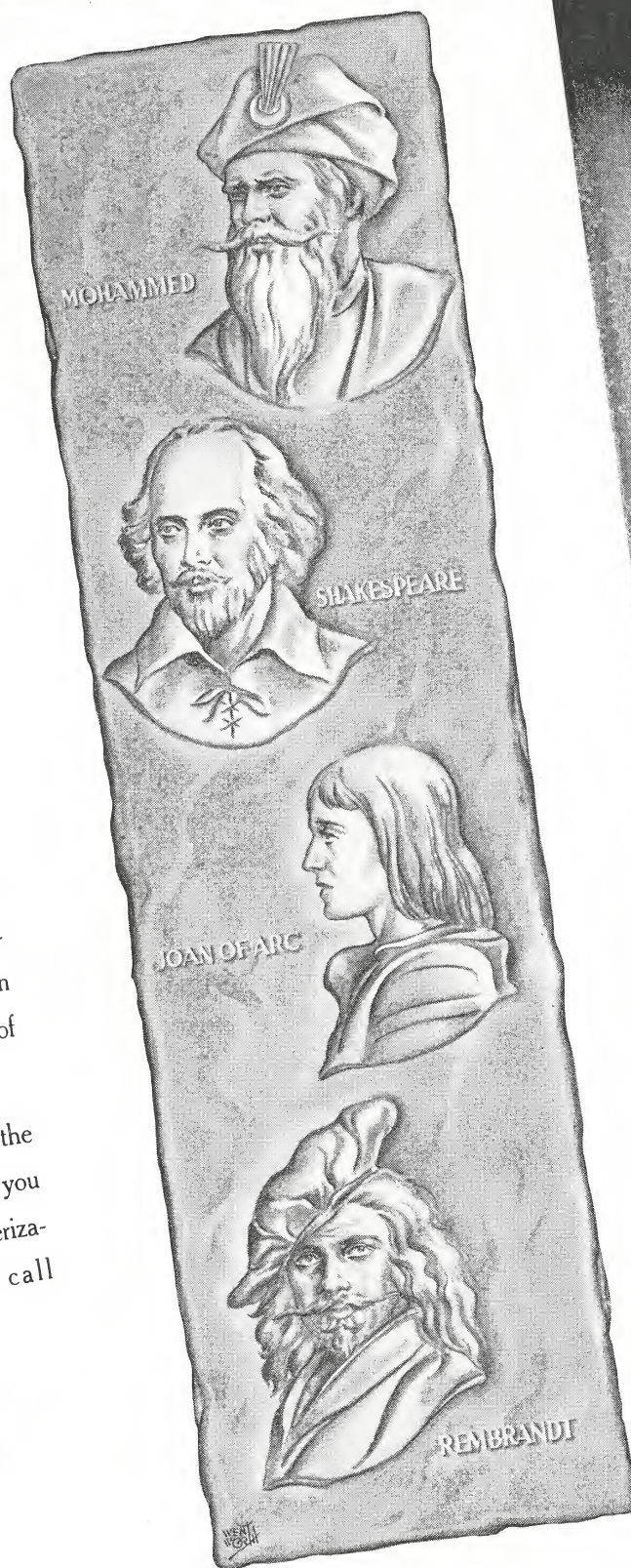
¶ The Factor Hairlace Wig helps turn back the pages of history and brings to life on the screen all the romantic characters of yesterday.

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## MAX FACTOR STUDIOS





# What The Screen Writers' Guild Really Wants

IN common with plumbers and steel workers, Screen Writers draw weekly pay; unlike them, they are essentially individualists. They are leaders of thought, and instinctively rebel against the herd-idea. Mass-anything bores them. And rightly so. They live by ideas—and an idea is a seed of creation, springing only from the loins of rebellion.

It is understandable, therefore, that Writers abhor clubs, community organizations and anything smacking of the one-for-all and all-for-one philosophy.

Nevertheless The Screen Writers Guild, not yet three years old, already boasts a membership of more than eighty-five percent of all the Screen Writers of American Motion Pictures.

THE present Guild sprang into existence at the time of the fifty percent cut. The Writer's purse was suddenly pinched. Writers immediately became practical business men. They forgot their individualism and joined together in common cause against a terrifying dragon who waved a wand and said, "Presto!—Half pay!"

Since that time (March, 1933) despite the fact that there has been no other crisis to turn dramatists into business men, the Guild has steadily grown into the solid and permanent organization it is today, with a membership rapidly approaching the complete roll call of Screen Writers.

This would seem to indicate that Writers have at last come to realize the need for such an organization as the one which they created and to which they continue to give their loyal support.

YET, frequently one encounters members who have a very hazy idea as to what exactly The Screen Writers' Guild stands for or what it is striving to achieve. They know, for instance, that the Guild's commission arbitrates and conciliates disputes. But why does the Board of Directors, fifteen busy writers, devote one night a week to the business of the Guild? What is the business of the Guild? Why do you and I pay our dues? Some wonder if it was not just a bugaboo to scare Producers into *not* instigating another sudden pay cut.

No!—it is not. If it were, it would have faded into oblivion a long time ago.

The Producers—the heads of studios—are as shrewd and smart a body of men as ever captained any major industry. They are welded into a powerful unit known as the Producers Association. They are backed by hundreds of millions of dollars and are counselled by a battery of the best legal brains that millions of dollars can buy. The Producers, therefore, cannot be scared by bugaboos or kept in leash by any false front. They deal in facts, *not* fancies.

The same, we are glad to say, can be said of The Screen Writers' Guild. It is a business organization, the consolidated business brain of all Screen Writers, whose job it is to deal with the facts of Writers' business problems.

## Guild Shop

THE Guild is fighting for one thing—GUILD SHOP.

We are not interested, at the moment, in a deal with the Producers. Nor are we interested in a Producer-Writer Code of Fair Practice, such as is being "revised" at the present time by the Academy. A contract is only as strong as the penalties for abuse of it are hurtful . . . A contract which is not enforceable is no contract at all.

That has been the trouble with Producer-Writer contracts in the past. Company unions (and what else is the Academy?) see to it that contracts are non-enforceable through lack of penalties except on the part of the employee. A contract, at best, between Writers and Producers would be a "gentleman's agreement", worth less than the paper it is written on. It would be observed and respected only as long as it suited the purpose of the Producers; when it irked or impeded them, the contract would be scrapped or violated—as all similar Codes and Contracts have been violated in the past.

IF the Guild had been able to make a *fair* deal with the Producers through the N. R. A., the Guild would have made it, with the assurance that it had the backing of the U. S. Government to enforce it. The Producers, at the time of Mr. Sol Rosenblatt's last official visit to Hollywood, (November, 1934) were willing to make an "*unfair*" deal, and the Guild rejected it. Now that the N. R. A. has been rendered more or less impotent, the Guild is not at all anxious

By Ernest Pascal

to make a deal with Producers.

What it wants—and what it means to get—is GUILD SHOP.

## What Is Guild Shop?

AT the present time Writers are operating under Open Shop—that is to say, any Writer irrespective of whether he is a member of The Screen Writers' Guild, or any other Writer Organization, may be employed by a studio.

GUILD SHOP must not be confused with Closed Shop.

Closed Shop might conceivably result in a virtual monopoly of the labor market. Closed Shop could, and would, insist upon certain definite qualifications for Writers, so that only Writers properly qualified could work. That is practical for plumbers and steel workers—for groups whose work can be standardized and gauged exactly for their market worth, et cetera. A Writer's work, however, cannot be standardized, gauged or judged good, bad or indifferent. The gauge of a Writer's work is Public Judgment.

GUILD SHOP, on the other hand, is, and has been proved to be, thoroughly practical.

GUILD SHOP opens its door to every Writer regardless of qualification. The Writer merely agrees to abide by the rules of the Guild—and no writer, except a Guild Writer, may be employed in a Motion Picture Studio.

## Why Guild Shop?

GUILD SHOP for Writers (and for Actors too) is a means to an end.

First and foremost it places talent on a fair bargaining basis with Producers.

Individuals cannot bargain adequately against organized and concentrated power and wealth. Picture companies are organized individually and are organized jointly—the Producers Association.

The GUILD SHOP idea has been tried and proved conclusively. The Dramatists Guild has, and always has had, GUILD SHOP. Through GUILD SHOP it corrected all the evils that existed for the Dramatists in the theatre.

(Continued On Page 23)



# THE FUTURE

From the stage of University of Washington's theatre, to the office of his uncle, the late, great Paul Armstrong, to vaudeville and stock in many a city, Robert Armstrong climbed until he achieved fame in "Is Zat So?"

When the road tour of this hit wound up in San Francisco one June night, Armstrong was free until September, when he was scheduled to do a Max Marcin play on Broadway. Vacationing in Hollywood, the star was snapped up by William K. Howard for "The Main Event," signed to a term contract, kept here ever since.

According to his biography, he . . . "sleeps soundly" . . . "main ambition when he finishes acting is to direct" . . . "biggest thrills in life were when he finally got to the point, financially, where his mother was taken care of for life—and the opening night of "Is Zat So?" with Jimmy Gleason."

Like his mother and Jimmy Gleason (see "HIGH WALL," Screen Guild Magazine, April) Robert Armstrong can rightly sleep well at night, knowing that his future need never disturb his slumbers. Like Gleason, his nocturnal calm can be



Peter Hancock  
ROBERT ARMSTRONG  
*Max Macin Is Still Waiting*

traced to that day when Benjamin Leven delivered the contract (known as an Annuity) between most reliable New York Life and Robert Armstrong, which provides that an ample, profitable income is Armstrong's for all the days of his life.

Should he care to become a director some day in the dim future, Robert Armstrong will be in an independent position to leave acting at his crest. Should he turn to a serious effort at whittling his golf score, no hazard but bunker, trap and form can keep him from a lifetime of Lakeside and leisure.

You, too, can be a Capra, a Diegel or both. There are no coupons to fill out, no examinations to take, and only a pleasantly small amount needed to begin an Annuity.

Of course, when thinking of Annuities, it is natural to think of Benjamin Leven, one of the greatest of insurance and annuity experts; top man with century-old, rock-like New York Life; and Hollywood's foremost authority on the subject. (So far this year, Mr. Leven has arranged \$1,500,000 worth of annuities and insurance for film folk.)

Don't wait for that "big lump sum" before getting an Annuity. You can start one growing now. Dial HEMPstead 3862 and ask Benjamin Leven to drop in, discuss a Plan for Future Income.

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## The Screen Guilds' Magazine

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### Editorial Staff

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### Our Contributors

WITH "Becky Sharp" currently winning critical acclaim throughout the country, THE SCREEN GUILD'S MAGAZINE feels that at last, "Color Comes To The Screen". Therefore, to color, to its benefits and deficiencies, this issue is dedicated . . .

Rouben Mamoulian, basing his discussion on observations made while directing "Becky Sharp" asks "Will Talking Pictures Become Talking Paintings?" This article appears on page six.

As producer of the two best known subjects in the new three-color Technicolor, "La Cucaracha" and "Becky Sharp", Kenneth Macgowan is well qualified to discuss what this new step in screen entertainment means to artists and writers. His article, "Color Over Hollywood" is on page seven.

THE name, Robert Edmond Jones means less in pictures than it does as one of the foremost stage designers in the country. But Mr. Jones is well qualified to make the statement that "Color Should Be 'Organized' on the Screen"—the title of his article on page seven. For six months, Mr. Jones directed modern technicolor tests. Satisfied with his experiments he planned the color, scene by scene, in "La Cucaracha" and "Becky Sharp".

"I could stuff my shirt with a single rapid gesture and advise you how to

(Continued On Page 17)

AN ADDRESS OF DISTINCTION

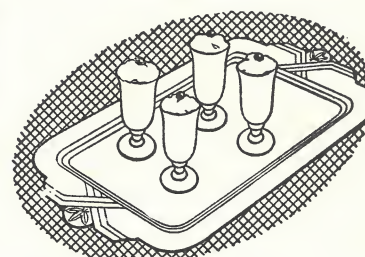


*El Royale*

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The Daily Pattern of Life Assumes New Color and Charm At the El Royale. Here, overlooking the Beautiful Wilshire Country Club, One Finds City Luxury With Country Quiet . . . Individual Apartment Homes From Three To Eight Rooms.

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The Screen Guilds' Magazine



# Best Performance, Best Screen Play Of June

HERE they are! The Best Screen Play and the Best Performance for the month of June selected by the votes of members of The Screen Writers' Guild and The Screen Actors' Guild. Balloting was based on the first run motion pictures shown in Los Angeles during the month. The list of these pictures appears below.

In addition to the two "Bests" honorable mention is given to the two next highest in the voting in each classification. At the end of the year this will give us a list of thirty-six screen plays

BY publishing these monthly awards The Screen Guilds' Magazine expects to direct the attention of the public to the best in current pictures. Also due recognition will be given to fine work during the time the pictures are playing in the theatres. And the use of these monthly selections in balloting on the best for the year will give a much fairer basis than any method used before.

It must be remembered that your votes are not limited simply to "big" pictures or stars. Members of supporting casts often furnish the finest performances although heretofore they have been largely neglected in any selections made. So-called program

pictures often present the most difficult problems to the writer and should be considered upon the merits of the screen play.

WE sincerely believe that these selections offer a truly constructive plan to further a two-fold purpose: first, to give the outstanding achievements of actors and writers the merited applause of their fellow workers; second, to acquaint the theatre public with

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## Best Performance

**Victor McLaglen**

as  
Gypo Nolan  
in

**"THE INFORMER"**

Produced by RKO-Radio Pictures, Inc.

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## Honorable Mentions

**Elisabeth Bergner**

as Gemma in  
**"ESCAPE ME NEVER"**

Produced by British and Dominion Film Corp.  
Released by United Artists

**Pat O'Brien**

as Stephen Chase in  
**"OIL FOR THE LAMPS OF CHINA"**  
Produced by Warner Bros.-First National

and performances which will be used as the basis for a vote on the best of the year. For 1935, of course, it will be necessary to consider those pictures released before the present plan was adopted, but thereafter the 36 monthly selections will automatically become the nominees for the yearly honor.

In inaugurating this feature, The Screen Guilds' Magazine feels that it will have a far-reaching effect. This method of selection not only provides for an expression of opinion from those best qualified to judge the work of fellow artists but promises to secure national publicity in increasing volume for both individuals and the Guilds through the trade and news press of the country.

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## Los Angeles Releases

**May 29 to June 19**

"Alibi Ike"—Warner Bros.  
"Air Hawks"—Columbia.  
"Alias Mary Dow"—Universal.  
"Black Sheep"—Fox  
"Break Of Hearts"—R.K.O.  
"Casino Murder Case"—M.G.M.  
"Circus Shadows"—Peerless.  
"College Scandal"—Paramount.  
"Dinky"—Warner Bros.  
"Don Quixote"—Duworld.  
"Doubting Thomas"—Fox  
"Escape Me Never"—United Artists.  
"Four Hours To Kill"—Paramount.  
"Glass Key, The"—Paramount.  
"Headline Woman"—Mascot.  
"Healer, The"—Monogram.  
"Honeymoon Limited"—Monogram.  
"Informer, The"—R.K.O.  
"Keeper Of The Bees, The"—Monogram.  
"Ladies Love Danger"—Fox.  
"Let 'Em Have It"—Edward Small.  
"Man Who Knew Too Much, The"—Gaumont-British.  
"Mark Of The Vampire"—M.G.M.  
"Men Of The Hour"—Columbia.  
"Motive For Revenge"—Majestic.  
"Nit Wits, The"—R.K.O.  
"No More Ladies"—M.G.M.  
"Oil For The Lamps of China"—Warner Bros.  
"One Frightened Night"—Mascot.  
"People Will Talk"—Paramount.  
"Public Hero No. 1"—M.G.M.  
"Rocky Mountain Mystery"—Paramount.  
"Song Of Happiness"—Amkino.  
"Spring Parade"—Universal.  
"Thunder In The East"—United Artists.  
"Under The Pampas Moon"—Fox.  
"Vagabond Lady"—M.G.M.  
"Youth Of Maxim, The"—Amkino.

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## Best Screen Play

**"The Informer"**

Novel by Liam O'Flaherty

Screen Play by **Dudley Nichols**

Produced by RKO-Radio Pictures, Inc.

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## Honorable Mentions

**'Oil For The Lamps of China'**

Novel by Alice Tisdale Hobart

Screen Play by **Laird Doyle**

Produced by Warner Bros.-First National

**"Escape Me Never"**

Based on Play by Margaret Kennedy

Screen Play by **Carl Zuckmayer**

Continuity by **R. J. Cullen**

Produced by British and Dominion Film Corp.  
Released by United Artists

the fine work of the members of our professions.

The knowledge that exceptional work will receive public recognition and thereby enhance the importance and value of the individual, as well as raise the standards of the professions, should stimulate the actor and writer to put forth his best efforts, to strive for an honor that has a definite meaning.

The editorial board of The Screen Guilds' Magazine asks your cooperation in promptly returning your marked ballots each month so that your votes may be counted in making the selections.



# Screen Writers' Guild

## THE SCREEN WRITERS' GUILD of

The Authors' League of America

### OFFICERS

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| Mary McCarthy    | Paul Gerard Smith   |
| Brian Marlow     | Sidney Sutherland   |
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## Classify Yourself

AT the present time The Screen Writers' Guild has over 760 members, both active and associate. Of this vast number of playwrights, novelists, journalists, screen writers and song writers, a small percentage of regularly employed writers in studios either deliberately or through neglect have failed to pay their dues. We are not referring to those unsuccessful writers who, because of lack of employment, are not in a position to pay—nor do we intend to work any hardships on them, but those willful defaulters and negligents who are behind two or more quarters are in a different category.

Several methods of collecting these account are being considered by the executive board, some of which might prove at least humiliating to those who have failed to pay their dues either through neglect or otherwise. As signers of the contract dated April 6, 1933, these obligations must be met eventually.

To the neglectful ones we appeal—send in your checks. To the recalcitrant we issue the warning: "*Verbum sat sapienti.*"

John Grey, Treasurer

## When You Advertise ...

THERE is a growing opinion among the members of the Guild that any of us who advertise in the trade press should use the following phrase in their copy—"Member of The Screen Writers' Guild." We are having artists submit sketches for a standard hand printed cut which will be furnished in various sizes to conform to any space. If a sketch is accepted a facsimile will be published in our next issue. Until then incorporate "Member of The Screen Writers' Guild" as a type line.

The constant reiteration of this phrase is certain to be an impressive form of propaganda continuing to pound home the fact that the great majority of screen writers are members of the Guild.

In Memoriam  
**PHILIP KLEIN**

## Sillcox On Guild Business

LUISE Sillcox, Secretary of The Authors' League, has recently been in Hollywood to confer with the President of The Authors' League, the President of the Dramatists' Guild, and the President of The Screen Writers' Guild, in regard to plans which are under way, designed to bring about better protective measures and closer working arrangements between the members of the affiliated Guilds.

## Publicity Campaign Launched

THE Screen Writers' Guild has launched a campaign to lift the screen writers out of his present obscurity, to bring rightful recognition to his work and enhance his importance in the mind of the public. As one of the first steps in this program, the following letter has been sent to more than five hundred Motion Picture Editors in the United States:

Dear Sir:

The Screen Writers' Guild, of The Authors' League of America, whose members wrote more than ninety per cent of the motion pictures produced in this country (and some in England) presents to you, and to the other recognized motion picture critics of America, herewith a problem:

Why is screen authorship the only form of creative writing condemned to the general dog house?

Why do nine out of ten people who see a good picture praise first the acting, second the directing and third the writing?

Why do these same nine out of ten, seeing a bad picture, fume first about the dreadful writing; and dismiss the deficiencies in acting and direction with the comment that those involved 'did the best they could with the poor material'?

Novelists are more famous than their works. Short story writers are so vital to sales that magazine covers are noisy with their names. Playwrights worth their salt are known and honored equally with the greatest actors. But what picture fan could name the authors of "The Bengal Lancer" or "G-Men"?

No director in the business can make a good picture out of a bad script. Yet any reasonably competent director, given a fine script, will make a fine picture. No director nor even the greatest

(Continued On Page 17)

The Screen Guilds' Magazine



# Screen Actors' Guild

## NOMINATIONS

For Your Information We Repeat:

The Nominating Committee appointed by the Board of Directors has chosen the following slate:

### OFFICERS

|                   |                    |
|-------------------|--------------------|
| Robert Montgomery | President          |
| James Cagney      | 1st Vice-President |
| Ann Harding       | 2nd Vice-President |
| Chester Morris    | 3rd Vice-President |
| Kenneth Thomson   | Secretary          |
| Boris Karloff     | Asst. Secretary    |
| Warren William    | Treasurer          |
| Noel Madison      | Asst. Treasurer    |

### ELEVEN DIRECTORS TO BE ELECTED FOR THREE YEARS

|                 |                  |
|-----------------|------------------|
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| Fredric March   | Donald Woods     |
| Alan Mowbray    | Robert Armstrong |
| Arthur Byron    | Paul Harvey      |
| C. Henry Gordon | Lyle Talbot      |
|                 | Edward Arnold    |

Only paid up Class A members are entitled to vote, and a ballot will be sent by mail to all in this Class.

### OFFICERS

|                   |                    |
|-------------------|--------------------|
| Eddie Cantor      | President          |
| Robert Montgomery | 1st Vice-President |
| Ann Harding       | 2nd Vice-President |
| James Cagney      | 3rd Vice-President |
| Kenneth Thomson   | Secretary          |
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| Boris Karloff    | Arthur Vinton      |
| Claude King      | Warren William     |
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| Henrietta Crosman   | Dorothy Peterson |
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| James Dunn          | C. Aubrey Smith  |
| Norman Foster       | Charles Starrett |
| Clark Gable         | Lyle Talbot      |
| James Gleason       | Genevieve Tobin  |
| Lillian Harvey      | Thelma Todd      |
| Murray Kinnell      | Lee Tracy        |
| Otto Kruger         | Morgan Wallace   |

## Annual Meeting Scheduled For July 28

POSTPONED from May because of the illness of Eddie Cantor and the work entailed in the preparation of the exhibits for America's Exposition at San Diego, the Annual Meeting of the Screen Actors' Guild will be held at the Writers' Club, 6700 Sunset Blvd., on Sunday, July 28, at 8:30 P.M. for the purpose of electing officers and directors for the coming year. Now that Eddie Cantor has recovered from his recent operation and will attend, and the Motion Picture Hall of Fame is running successfully on its own momentum, there is no reason for further postponement.

THE Nominating Committee, appointed by the Board of Directors, has chosen a slate which appears elsewhere on this page. While the meeting is open to all, only paid-up class A members are entitled to vote, and a ballot will be sent by mail to all in this class.

Matters of interest to the membership will be discussed at the meeting and as many as possible are requested to attend.

## No Dissatisfaction At Fair

THE Motion Picture Hall of Fame continues to be the biggest drawing attraction at America's Exposition in San Diego, and one of the most profitable. Contrary to published reports, there has been no dissatisfaction either among the employees or the operators of the exhibit. In the last week of June, Richard Tucker was forced to resign as director of the skit due to the press of picture engagements. He was succeeded by Warren Burke, the author of the fifteen-minute show which portrays picture production technique.

The statement was made in a local trade-paper that Kenneth Thomson contemplated taking over the direction of this phase of the exhibit. This statement was false and groundless. Thomson filled in several days while Tucker was busy elsewhere, the same as Vince Barnett, Lee Tracy and many others have done. Thomson's time is well occupied with his duties as secretary of The Screen Actors' Guild, at the offices in Hollywood and the duties of supervising the Guild's interests in The Motion Picture Hall of Fame.

An article about The Motion Picture Hall of Fame appears elsewhere in this issue.

## The Junior Guild

### Members Becoming Guild Conscious

AT last the Junior Screen Actors' Guild has reached a stage where all its members are Guild conscious; and it's a very gratifying stage. In the history of all young organizations, there are periods of doubt—periods when support is needed. Yet there is a certain group of people who wait to see what the organization can do before adding their support. The attitude of this group is most discouraging especially when an organization is attempting to keep up morale until the planted seeds are given an opportunity to grow.

Then, as though the night has passed, the attitude changes. The skeptical group flocks to the banner of the young organization, and all benefit. It's a parallel of the mob psychology that makes the public cheer the home team when the breaks come its way. When this happens, from then on it's clear

sailing: the support is there. And this is exactly what has happened in regards to the Guild.

When the N.R.A. was held unconstitutional by the Supreme Court, many wondered what would happen now. However, it did not take the performers of the industry long to realize that through collective bargaining they could gain permanent fair working conditions, and the logical medium to operate in their behalf is not the selfish, conniving politician who is only a fair weather beacon at best, but The Junior Screen Actors' Guild—the extra's own organization.

IN the May issue of this magazine, Mr. Lee Phelps, past president of The Junior Screen Actors' Guild, published a report which revealed the record breaking membership and organization work accomplished during his year's  
(Continued On Page 20)



# Will Talking Pictures Become "Talking Paintings"?

SEVEN years ago, motion pictures were revolutionized by the advent of sound. Theretofore silent, the screen acquired the gift of speech. The term "motion pictures" was changed to "talking pictures." If definitions are to keep up with the changes of the screen medium, then within a few years, the term "talking pictures" in its turn will be replaced by "talking paintings." This because of the coming of color to the screen.

Perhaps this is not so much of a revolution as sound was, still it is a most drastic change in the progress of screen art and is no less of a miracle than sound.

Let me make it clear that I am not talking about the old two-color process which brought the most unhappy results on the screen and which I personally considered a complete artistic failure. Everything on the screen looked either green or red. The shades ran together, the outlines were blurred and fuzzy and the whole effect was that of a cheap animated valentine. It gave one a headache and made one long for the serene and quiet beauty of black and white. Today this old two-color process belongs to the unsuccessful experiments of the past, and in its stead we have the new three-color process which is an amazing achievement.

There is no room to go into the technicalities of the new invention. Suffice it to say that being based on the reproduction of the three basic colors of the spectrum, it is capable of transmitting onto the screen practically all colors and shades visible to the eye.

I HAVE no doubt that color on the screen is here to stay. I have also no doubt that there will be as much skepticism for the first few months in regard to color as there was in regard to sound.

They say that what we haven't got, we don't miss. No one ever missed electricity until it came to replace oil and gas. No one missed dialogue on the screen while the screen was silent. However, let a dumb man, after thirty years of life acquire the gift of speech, would he want to give it up and go back to his silence? Speech came to the screen and stayed—victorious. Now, let a man with ailing eyesight wearing black glasses through which the world looks grey, suddenly recover his sight, throw away his glasses and see the luxury of the color of the sky, the earth and the flowers, would he ever want to go back to his black glasses?

We never missed color on the screen because the very art of the cinema was born black and white. It was a convention which had to be accepted, but once real color comes to the screen, we shall feel its absence as forcefully as we feel the absence of sound when looking at a silent film made some years ago.

I DO not mean to say that necessarily all the films will have to be in color, but certainly the great majority of them will be. As in the art of painting, while we admire and love black and white drawings and etchings, could we ever do without paintings? So far the screen has been using a pencil; now it is given a palette with paints.

I don't want to be misunderstood. I don't want to imply that the black and white film is not beautiful nor that the color film completely displaces the black and white. As a matter of fact the black and white has a beauty of its own that could never fade away. The very unreality of those pale shadows moving on the screen and that remote quality of a dream, constitute the attraction and the spell of the black and white film that could not be destroyed.

There will always be room for certain subjects to be treated in terms of these fascinating grey shadows. But color comes to the screen now as a new Spring to the earth. It comes as an inspiring and exciting gift, which opens new horizons of creation for the artist and enjoyment for the onlooker.

I am stating this now not merely as a theoretical point, but as a result of an actual experience I went through recently. This experience was directing "Becky Sharp," the first full-length feature in the new three color process. That was a new and wondrous adventure. It had all the thrill and excitement of pioneering in a new field and discovering a theretofore unexplored fairyland.

COLOR is one of the most powerful and fascinating attributes of nature. Just imagine what the world would look like if you took color out of it. What would life be like if we were forced to spend it among sky trees, flowers and all things black, grey and white? Having known the joys of color, we would probably die of melancholia.

Love of color and susceptibility to color is one of the strongest instincts in human beings. If you want to dis-

By Rouben Mamoulian

cover the most organic, basic elements of the sophisticated human being of today, go to children and go to savages. You will find that next to food, they love things of vivid color and sparkle. That instinct is alive and strong in every one of us.

IN relation to motion pictures, our need for color has so far been ungratified. We accepted the situation just as we had accepted the fact of moving on solid ground until we learned to fly. But once color comes to the screen, we will be unhappy without it. It brings a new terrific power to the screen. Our strongest impressions come through vision.

So far, visually, we are dealing with light and shade and compositions on the screen. Now we have an additional element of color. This, not merely to superficially adorn the images in motion, but to increase the dramatic and emotional effectiveness of the story which is being unfolded to the spectator.

Color, like all power, can be harmful and destructive when used badly, life-giving and creative when used well. Animals and human beings have always been and are unconsciously subject to a strange hypnotic influence of color. How many times have you walked into a strange house and felt depressed because of the color of the wall-paper? How many times have you found consolation in the rich riot of shades of a gorgeous sunset?

A PART from pure pictorial beauty and the entertainment value of color (that makes a colored comic strip of a newspaper more attractive to the reader than one in black and white) there is also a definite emotional content and meaning in most colors and shades. We have lost sight of that because like all important and inevitable phenomena, it has become subconscious with us. It is not an accident that the traffic lights of a city street today are green for safety and red for danger.

Colors convey to us subtly different moods, feelings and impulses. It is not an accident that we use the expression: "to see red," "to feel blue," "to be green with envy" and "to wear a black

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# Color Over Hollywood

COLOR is going to do a number of interesting things to the poor helpless actor.

As the producer of "Becky Sharp" and "La Cucaracha" I am naturally an unbalanced enthusiast for color. But I must start by warning the actors of Hollywood—as well as the producers—that there is more dynamite in this beguiling new medium than there was in sound.

Color is liable to wreck the face and fortune of capable actors who get into the hands of incapable art directors and cameramen who don't understand the business of lighting and shooting color scenes by any method postdating the black-and-white chromos of 1914. Put players into hideous costumes set against inharmonious backgrounds; let blue silk ribbons, pink curtains and fidgety green parrots steal whatever is left of the scenes; photograph the whole thing in the blank white light of Biograph days—and some innocent star will become poison at the box office.

ON the other hand, under proper and intelligent handling, color brings rich gifts to the acting profession. It is going to take five or ten years

off the age of many a feminine star. The flush of youth—via Max Factor—will suffuse and soften the little harnesses, wrinkles and sags of time. Glow will succeed contour as an asset. The public will suddenly discover new attractiveness in its heroines, new vigor and warmth in its heroes. Many a star whose course has passed the perihelion will find herself on the up-grade once more.

Some feminine stars are going to suffer, however, no matter with what miraculous skill they are handled. Ungentlemanly Technicolor definitely prefers brunettes. They are easier to print. Shadows, dark colors always come out best. Thin, subtle, palid shades make tremendous demands on this new art. Natural blondes, like Ann Harding survive this acid test magnificently. Miriam Hopkins never looked so beautiful as in "Becky Sharp." But let platinum beware! And as for these lovely ladies who have molded strange new personalities out of black-gashed mouths, Arc-de-Triomphe eyebrows and antennae eyelashes—black-and-white caricatures from some aphrodisian inferno—what they are going to look like in color I haven't the faintest idea. Except that you won't be able to recognize them without a guide book. That will

By Kenneth Macgowan

prove, perhaps, the screen's deepest debt to Technicolor.

AS for the writers, they are going to find color a challenge and an opportunity. Like the playwrights of the theatres, they are going to be able to ask for effects in lighting and background which will reinforce immeasurably the mood of their scenes. They will find themselves less dependent—though still dependent enough, God Knows!—on the abilities of the players. They will be able to envelope a somewhat tepid heavy in a flood of murderous color which will make him far more of a menace than he ever was before. They will be able to lay more love scenes in gardens of a moonlit loveliness that no player can dim. They will find their talents challenged to devise movements from scene, to scene, excuses for change of light and background, that will permit varying color to add intensity to the dramatic mood of their dialogue. And, of course, they will find new battlefields on which to meet defeat at the hands of their immemorial antagonist, the producer—pardon me, the supervisor.

## Color Should Be "Organized" On the Screen

I FEEL that the color film stands in the same relation to the black-and-white film that the opera does to the spoken play. In the one case color is added to the story; in the other music is added. Both are added for a reason: to enhance the dramatic values of the story. You have only to remind yourselves how immeasurably the story of the Grail is enhanced by the music of Parsifal to sense the extraordinary power that color may eventually exercise in films.

Many of the critics of "Becky Sharp" have felt that the color should be more subdued. The critics, in this case, are wrong. Color in color pictures does not need to be subdued, any more than music in opera needs always to be played *pianissimo*. To ask for a color picture without color is like asking for

an opera without music. Color has to be organized on the screen just as music has to be organized in an opera or symphony.

Music has to be handled by musicians or we get no music. Color must be handled by colorists or we get no color.

THE Technicolor Company has perfected a marvelous new instrument. This instrument must now be played upon. Through its use every screen in every motion-picture theatre all over the world is about to take on a new and thrilling life.

Color on the screen means that an indescribably powerful influence is about to be brought to bear on all forms of art—on dress, on interior decora-

By Robert Edmond Jones

tion, on painting, on architecture, even on music. It means—well, there is really no telling what it all means. For we are moving toward a time, not far distant, when our eyes are to be opened once more to the loveliness of the world we live in.

Perhaps you will say this is only empty enthusiasm. But I do not think so. For this marvelous Technicolor camera is not a dream, but an actual fact. Here is an instrument, newly perfected, so sensitive to every shade and tone of color that at times it seems almost psychic. There is literally nothing in the entire gamut of color that it

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# The Polychrome Typewriter

WITH a surprisingly small amount of literary charlatanry, I could here easily emulate the late professors, the masters, the specialists and consultants and experts, who were so energetically placing voices and modulating intonations and emasculating bassos profundo back in 1929. I could follow the example of the smart boys, the elocutionists, the lady dramatic coaches and direct-by-mail dialogue teachers—all the Lydia Pinkhams of the Arts, who so eagerly used to tell you how to act, write, direct for the talking screen.

I could, yes sir, tell you about the still newer art of the films in this blessed year of 1935: the orange magenta chrome yellow heliotrope ultramarine ochre motion picture. I could stuff my shirt with a single rapid gesture and advise you how to write for it on your polychrome typewriter.

BUT I won't do it! I'll not need to. Others will. Those same precious souls who used to discourse on the esthetics, the dynamic symmetry of black-and-white, on the cinematographic jus-

tification of the chase, and the filmic plasticity of the parabole described by a well-aimed custard pie . . . .

All I can tell you is what you have suspected all along: that the urge, the considerations in the writing of the screen-play for "Becky Sharp" were primarily dramatic, not chromatic.

But by the astounding candor of this admission, I have earned for myself the right to challenge anybody who claims to have invented the spectrum!

ALL dramatic writing tries to tell a story. Preferably with honesty, at any rate entertainingly and with reasonable stage economy. The fact that this story may ultimately be translated into visual terms with the aid of color, does not argue that the basic tale need be dehydrated in its narration or in its drama.

To claim, therefore, that a special type of story will have to be found or manufactured for the color cinema, is to plead that a world different from ours will have to be depicted, with different human beings. For, unless one is mistaken, the future success of the color film can lie only in its ability to tell *any*

By Francis Edwards Faragoh

story and *every* story that is now told in black and white.

There is no room for compromise here and none for subtle artiness. What new background can color show us? The pageantry of historical landscape, the expansive canvas of mass-movement? We've seen them in black and white, even though color might endow them with new dimensions. Something new in human drama, by virtue of so many tints? No!

I catch faint whispers and vague half-thoughts of film "in terms of pure color." But is the projection machine a color-organ? Or is it a mechanical eye endowed with ruthless realism?

THEREFORE do not rely too much on predictions about the revolution to be brought about by the many-hued celluloid. The psychological effectiveness of an isolated scene or even of a series of scenes will undoubtedly be effected by a trick of lighting here, a

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## Color--Another Problem For The Censor??

COLOR is upon us. No—we are not blushing. We refer to the imminent avalanche of motion pictures in color. The motion picture industry is once more in a whirl of uncertainty over a new technical development. Your editor has asked me, as a research authority on color reactions, my opinion on the psychological effects of natural color movies.

Ah, the glories of all nature in color on the screen, the fascination of depicting rose blossoms and rum blossoms in all their pristine efflorescence! It would seem that all people would enjoy the display. But, will they? I fear that we shall encounter that determined minority, which seeks and finds something insidious in any enjoyment.

I can hear your protest—"Isn't color present everywhere in nature?" "Yes," I answer, "and isn't the reproductive urge present everywhere in nature? And you know what the censors did to that."

PERHAPS a little analysis of color reactions might illustrate. Everyone knows that when he sees red, Mr. Hearst breaks out in a violent rash of stud-horse headlines. And red to the Mrs. Grundys, who at present exert such a great influence in their concern over the "kiddies" (God d—bless 'em) represents the Scarlet woman, naughty symbol of the biological urge.

Another shade of red stirs taboo feelings. It is present in all the exotic paintings of the great colorist, Gauguin. I have personally checked its effects. One day in the Metropolitan Museum a maiden lady (certainly a lady and, from her face and figure, assuredly a maiden) stood before one of Gauguin's famous South Sea paintings. I noted scientifically her heightened color, her increased pulse and respiration. She trembled in vicarious pleasure. Finally a shockingly libidinous murmur escaped her pale, thin lips, "What red! I could have given myself to Gauguin!"

By Professor R. K. Orpheus Dwil

There is a reaction to an elemental color stimulus. And therein lies grave danger. For the psychological permutations of such females lead them to deny to others thrills enjoyed by themselves.

The foregoing seems to eliminate red from the screen.

HOW about orange? Well, it stands for the great citrus industry of California. Do you see what that means? Films are made in California and all of Florida would be up in arms, resenting the use of orange as advertising for California fruit growers. Distributors would not dare chance a boycott of their product by an entire state.

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The Screen Guilds' Magazine



# The Primrose, Magenta And Blue Green Path of Color Movies

MOTION pictures in natural colors are the newest thing under the sun-ares: yet the first film projected on a screen was in color! Forty years ago, when C. Francis Jenkins advanced the cinema from the peep-show to the theatre by throwing the flickering images onto a screen, his first exhibition-reel was laboriously hand-colored, painted frame by frame, like a series of tiny aquarelles. From that day to this, inventors, artists and financiers have pursued the will-o'-the-wisp of color with unfailing optimism. The patent-office records reveal that hundreds of inventors, in every quarter of the globe, have essayed to solve the problem; and standard directories of the film industry reveal more than forty-two active color-film companies in this country alone.

Contradictory as it may seem, every one of these inventors has known exactly *what* to do to produce successful colored movies; the problem that has baffled them has been *how* to do it on a commercial scale. It is easy enough to scramble an egg, but they say it's really quite a task to unscramble it: and that is exactly what color-photography must do to light!

LIGHT, if you want to get technical about it, is an electro-magnetic wave-motion in the ether. So, too, are radio waves. In either case, if you pick out a specific wave-length, you will get a specific result. If you tune your radio in to a wave-length of 468 meters and a frequency of 640,000 cycles per second, you'll pick up KFI. If you 'tune' your eye in on a wave-length of 0.0007 millimeters and a frequency of 442,000, 000,000,000 cycles per second, you'll literally be seeing red. All the radio stations on the broadcast band are on the air at once: but you only hear the one that your set picks up. All the different colored-light wave-lengths are included in white light, such as comes from the sun: the reason we see things in color is because they *absorb* most of the colored-light frequencies, and only *reflect* the wave-length which produces their color.

In the human eye, there are three sets of color-sensitive nerves, each of which is sensitive to one definite color. These colors are red, blue and green. Every other color and shade, including, of course, pure white and pure black, is made up of some mixture of these three *primary* colors.

Therefore, to produce a color photo-

graph, all we have to do is to make three pictures of our scene, each of which will correspond to one of the primary colors—and then recombine them in some way. Simple, isn't it? But the problem of doing it commercially, 24 times a second, as we must for moving pictures, has stymied the best brains of the world for four decades.

SCRAMBLING the eggs is easy: it isn't, relatively speaking, much of a trick to make a camera that will give us three negatives, one registering only the red, another only the blue, and the third concentrating on the green. But unscrambling the eggs—reassembling our color so we can see it as color on the screen—is the real problem.

So far, there are two basic ways of getting at this. First is the idea of making some sort of an ordinary, black-and-white print from our three color-separation negatives, and projecting them with a machine that puts a filter of colored glass or gelatin between the picture and the screen (red, when the red-picture is in place, blue for the blue frame, and green for the green one) *adding* the color. This type of process is termed the ADDITIVE. It gives beautiful results, but it involves the use of special projection-equipment in every theatre where the picture is to be shown—so as a commercial proposition, it isn't so hot.

THE second way of unscrambling the eggs is by making a print in which each frame is in itself a perfect colored picture. The colors in the film block out from the white projection-light all but the desired color-frequencies, *subtracting* the color from the all-inclusive white light. This type of process is termed SUBTRACTIVE. Such prints will run on any projector—but there are a million and one difficulties in making good color-prints especially on a large scale.

However, since we are all ruled by the dollars-and-cents necessity of getting our pictures into the theatres, the subtractive method, with all its production-difficulties, seems to be the most practical. Virtually every color system that has cut any figure commercially has been of the subtractive type.

Jenkins' hand-colored picture was the first subtractive print. A year later, Robert Paul, an English experimenter,

By William Stull, A. S. C.

tried the same idea. With true bulldog persistence, he stuck to it until he achieved a seven-reel production of "The Miracle," the real miracle of which was the patience exhibited in hand-coloring each of the 112,000 frames of each print. Eventually, Paul simplified the job by evolving a system of stenciling the colors through hand-cut masks. This idea survived until quite recently in the Pathe-color seen in the old (silent) "Pathe Review," and in the Handschiegl process that colored the flickering torches in Marion Davies' "When Knighthood Was In Flower."

THOUGH the patents on color-processes came thick and fast, the first process to make a stir in the show-world was Kinemacolor, which is still remembered for its striking shots of King George's coronation and the Durbar. Its sponsors, knowing that a pretty fair illusion of natural color can be had if only two of the three primary colors are used, made Kinemacolor a two-color, additive process. But technical faults, together with the need of special equipment, slaughtered it early.

The next time that color managed to enter the theatre was in 1917, when "Prizma" made its bow. Originally, Prizma was a complicated four-color, additive process; but before it got very far commercially, it shed two of its colors, and became subtractive. Red-orange and blue-green were the two colors used, and the prints were made on double-coated film, with a sensitive emulsion on each side. The red image of a frame was printed on one side of the film, and its accompanying green image on the opposite side; then each side was dye-toned its proper color.

For several years after this development, which occurred about 1921, Prizma flourished like the green bay-tree. Mae Murray and George Fitzmaurice were Prizma enthusiasts; D. W. Griffith, Hugo Ballin, and the old Famous Players Co. used many Prizma sequences, inserts and titles. "Way Down East" rejoiced in a long Prizma sequence, and J. Stuart Blackton made two complete Prizma features, one of which, "The Glorious Adventure", starring Lady Diana Manners, was released in

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# Make-Up For Color Films

WITH the advent of the new three-color Technicolor process which gives us natural color on the screen, actors, makeup men and cinematographers were faced with a problem that at first seemed almost insurmountable. Rumors flew thick and fast, and are still flying, to the effect that the new color films would eliminate many players from the industry.

At the start of this article let me say that, in my opinion, no player will have to quit pictures because of color. Max Factor, his corps of assistants, and the technical geniuses of the Technicolor Corporation will see to that. So, I hope that anyone in pictures who has thought that his or her double chin would mean the end of a career, will stop worrying. As in the past, make-up will take care of everything.

**"LA Cucaracha"** was the first film we made with the new natural color process. Everyone knows what a work of art it was. Few know the difficulties that had to be solved before it was made. These problems were those of proper make-up. They were successfully met, however, but when we went into "Becky Sharp," our next film with the new color process, we had to do our tests all over again.

It is not generally known, but the make-up used in the three-color process has to be governed entirely by the raw stock, films, and lights on the set. In making black and whites, a standard formula is used and we know that it will always work out the same: that certain make-up will appear on the screen with a foretold result. But there is something different about the development of the natural color negative. Here tests are the vanguards of accuracy.

In the most recent color processes, improvements were made upon the Technicolor film which necessitated a repetition of complete sets of make-up tests. To say the least, it was a tedious task for all concerned, the actors, technicians, and make-up artists. Every detail was carefully measured and recorded, including time and light. The advance tests are the only safeguards against unknown elements in the eyes, raw stocks, or in the printing. Adjustments in make-up can be made to suit their findings.

Thus when we prepared to shoot "La Cucaracha" extensive tests were made to determine what make-up would be necessary to give the most na-

tural effect upon the screen. Especially important was the problem of putting the men in color and still keep them from looking effeminate.

George A. Cave, head of the Camera Department of Technicolor; Ray Rennahan, ace Technicolor cameraman; and Max Firestein, general manager of the Max Factor Make-Up Corporation, supervised these tests and worked out the color range, finally arriving at a happy solution of the problem.

It was found that to prevent the men from looking effeminate it was necessary to eliminate rouge as much as possible, but this called for a foundation color that contained more red than usual. The Max Factor laboratory men went to work and mixed the special foundation to match the color desired. However, we soon discovered that a foundation that suited one man did not suit another because one man had more red in his own skin than the other. This required individual make-ups for every member of the cast.

"La Cucaracha" was finally made. The make-ups used were carefully recorded, and when we prepared to do "Becky Sharp" we figured that all would be clear sailing. Why not? We had spent so much time in making tests that had resulted satisfactorily. Naturally it seemed as though all we had to do was to use the same set-up again. But there is where the unknown elements came in.

**O**UR first tests revealed that another series of experiments would be necessary, so the group of experts went back to work. We had a large cast of players, and the color pigments in their skins were all different. That required the development of a separate foundation for each of the company. A foundation that would make one man look perfectly "he-mannish" caused another man to look so effeminate you just naturally yelled, "Whoops, my dear," when you saw it on the screen. The camera and make-up experts, however, worked like Trojans and developed a new make-up that fitted everybody.

After working with these men on the two pictures I am firmly convinced that they can overcome every defect in hair or face, and thus make it unnecessary for anyone to be forced off the screen by the arrival of color. They can change everything about a person but the pigmentation of his eyes — nature determines this irrevocably.

By Mel Berns

**A** DOUBLE chin may be eradicated by the proper application of rouge. This was very clearly demonstrated by the make-up experts. Rouge, contrary to general opinion, is really a shadow, so if skillfully applied and properly blended it comes out on the screen as a shadow instead of a dash of red; and the double chin is thereby eliminated.

If the hair is not the right color and does not photograph well, the new type hairlace wigs look so natural that all you have to do is put a wig on the man or woman and that problem is solved.

There is one thing that every player assigned to a picture in which the Technicolor three-color process is used, must remember. It is this: the make-up man must be the judge of what facial ensemble is to be used. A player may have been applying a No. 27 or a No. 28 make-up for years, and very successfully. When he goes into one of these new three-color pictures his old type of make-up will have to go by the boards. He or she will have to use what the cameraman and experts determine are the proper materials. These men are the only ones who can decide this, for that old bugbear, the "soup," a studio term for elements of the film emulsion, each time giving a different result on the screen, has to be dealt with.

**A** PLAYER may make himself or herself up so that in the mirror he or she looks perfectly charming, but when the negative has been run through the developer no one knows what one will look like until the image is thrown upon the screen. Then it is the work of skilled artists to figure out just what colors will reproduce naturally.

So, my advice is to go to your make-up man on the unit and ask for advice. He has the judgment of the entire Max Factor corps of experts and the cameramen of Technicolor at his disposal and he will set you right.

Surely, no actor wants to be robbed of his masculine appearance, and no actress wants to lose the charm and beauty of natural effects. Only the technicians can guarantee perfection in the application and proper reproduction of your countenance and personality on the screen in color.

*The Screen Guilds' Magazine*

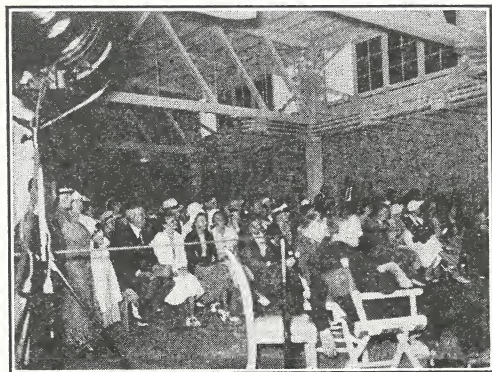


# The Biggest Box-Office Attraction At The Fair

AS the California Pacific International Exposition goes into its second month at San Diego the Motion Picture Hall of Fame continues to lead all of the box office attractions at the Fair.

Unlike a lot of the other features in the Exposition which started off well and have gradually fallen off in drawing power, the film building has not only maintained the popularity it enjoyed the opening week but has shown a very marked increase in attendance with many people turned away on weekends because of lack of space.

There are three principal reasons for the success of the exhibit. One is the fact that it does give the public an insight into the business of picture making; another is the steady stream of picture stars which appears at the



View of the audience enjoying the film making demonstration at the Motion Picture Hall of Fame.

building; and the third is the vast amount of publicity the picture exhibit has received throughout the country.

There have been times when the Motion Picture Hall of Fame has received more newspaper space than the Exposition as a whole. Coupled with this is the word of mouth advertising that is being passed out by the thousands of visitors who have been thrilled by the exhibit.

AMONG the stars who have appeared at the building as guests of the Motion Picture Hall of Fame are: Mae West, Warren William, Thelma Todd, Binnie Barnes, Catharine De Mille, Tala Birell, Anita Louise, Robert Young, Ralph Morgan, Bela Lugosi, Edward Arnold, Victor Jory, Jean Hersholt, Francis Lederer, Lee Tracy, Estelle Taylor, Boris Karloff, Chester Morris, Ralph Bellamy, Johnny Mack

Brown, Evelyn Venable, Paul Cavanaugh, Lucile Webster Gleason, Isabel Jewell, Pert Kelton, Vince Barnett and Reginald Denny. Other celebrities who have dropped in include Carl Laemmle, Jr., Joseph Von Sternberg, Commodore Stuart Blackton, Anita Loos and John Emerson.

The manner in which the visiting stars co-operate in making the building a success really amazes many people. An entirely new side of the picture folk is shown and it is a human side that is doing much for the industry for it reveals the players as regular men and women who gladly rub elbows with the public which patronizes their films and their exhibit at the fair.

LEE Tracy, for example, worked in show after show on the opening day, giving the spectators a thousand laughs. Chester Morris climbed onto the stand of the regular "barker" outside the building and brought down the house with an exhibition of ballyhooing that was marvelous. Incidentally, it brought the crowd into the building.

Johnny Mack Brown and Ralph Bellamy brought forth riotous laughter from the packed house when they stepped onto the sound stage and took part in the demonstration of how films are made. Edward Arnold, Binnie Barnes, Jean Hersholt, Warren William, Thelma Todd, Estelle Taylor and Lee Tracy did a comedy song number. Hal Mohr, the husband of Evelyn Venable, took over the camera and lighted the set when he and Miss Venable were at the building. Chester Morris directed one scene.

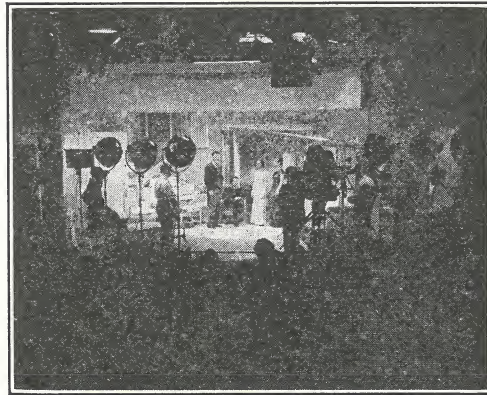
AND then—what sends the visitors away talking—all of these stars gladly talked with anyone who approached them, and signed autograph books by the hundreds. Mae West was almost swept under foot by the thousands which jammed around her, but she insisted on signing autograph books, over the protests of her guards. That has been the spirit of the stars at the Hall of Fame. They are doing much for the picture people and the picture industry, and judging from the increasing crowds, the fair will run for a long time and practically everyone who goes to it will go to the Hall of Fame.

Vince Barnett, Isabel Jewell and Pert Kelton were among the hardest workers of all the players who have been special guests at the film building. They spent

By Hal Hall

two days at the building. Barnett directed the players in the film-making demonstration, and Miss Jewell and Miss Kelton in addition to making personal appearances gave the audiences a terrific thrill by stepping into the cast and doing some really funny gag stuff. When word spread through the Exposition grounds that this trio was in the Hall of Fame there was a big jump in gate receipts, and the sound stage was jammed at every performance.

MINGLING with the crowds as they depart from the building one hears such remarks as this: "I never saw any-



The film-making demonstration set at the Motion Picture Hall of Fame. Audience in foreground watching skit.

thing like it. Why, I have seen pictures of the crew at work, but I never knew what the mike boom man did and how the electricians have to move the lights around. And isn't it wonderful to actually see them working. It is so different from the exhibition in the Chicago fair."

The answer is "authenticity". That is what seems to have impressed the public most. They realize they are not being bunked; that real studio people are putting on a real demonstration.

The film making demonstration consists of a skit called "America's Mother," which is designed to run for fifteen minutes. Written by Warren Burke, who plays the role of director, the skit consists of two or three scenes which tell a complete story as well as showing how the lights and cameras are arranged for the different setups.



# The New Technicolor Is No Mystery

NOT the least astonishing phenomenon about the new Technicolor is the truly bewildering number of theories to which it has given rise—theories flying madly about, bumping and jostling one another, all loudly calling attention to what the new medium can and what it cannot do. The layman is confused. Too many imaginations have been stimulated to the creative point and too many artificial conclusions attained about Technicolor. Hundreds of interviews have been written, beginning in a learned well meaning way and ending up in such a welter of “filters, wash-outs and color relations” between authorities, and pseudo authorities, the layman goes floundering off the deep end again, and the able technician finds himself dazedly on the ropes.

Therefore, it was quite necessary to find someone who could provide a few homely truths about Technicolor . . . to strike at the heart of the significance and use of this strangely wonderful new influence that has come to the screen.

SUCH a man is Ray Rennahan, head of the Technicolor camera department. He photographed “Becky Sharp” as well as most of the important Technicolor productions in past years. Rennahan speaks with the cold impartiality of the technician, with the understanding of one who has associated with color since its beginning and with the unquestioned clarity of one who is accustomed to speak clearly anyway.

“It IS simple,” declares Rennahan. “The entire process and application of Technicolor is simple.

“In the first place, the new Technicolor is a perfect medium of expression. By that I mean the camera will record and the film will reproduce perfectly any combination or form of color. Of course, the usual human element is present to provide its imperfections and inspirations.

“The process is new; therefore, we have an incomplete knowledge of its potentialities and best effects—knowledge that can only be gained with time and the trial and error system. The most perfect relations of light between close and long shots, the appearance of make-up and other details remain to be improved . . . but these are only minor problems. The fact remains Technicolor is a perfect instrument of expression and its beauty is dependent upon the interpretation.

“TECHNICOLOR cameras are larger than the ordinary black and white machines but they are as flexible and adaptable to varied use. They are further designed to do a few little tricks of their own by way of angles and special effects, offering an infinite vista of invention and possibility for the art of camera work.

“Another mistaken impression is that Technicolor is effective only upon interior work. If anything, Technicolor is seen to better advantage in the outdoors where cameras are the only equipment necessary to record the breathtaking loveliness of every possible locality.

“The most critical are those who have had no experience with the Technicolor process. In the present method of Technicolor production, it is necessary upon moving from studio to studio and from one production unit to another, to break in a new crew for each picture. Although many of them were ‘leery’ of color in the beginning, they have never failed to become highly enthusiastic before the production was completed.

“CAMERAMEN have particular cause to be happy about color, along with everyone else. The advent of color will, in proper use, awaken a greater interest in the screen and create a demand for more and larger pictures. In the case of the cameramen, he has no special need for an extensive artistic talent and speaking acquaintance with the disciples of Matisse, Cezanne and the others.

“The technical requirements for color cameramen are just the same as in black and white filming. The only difference is that they must think in terms of color instead of black and white. Color is only a part of their job just the same as the hundred and one other new developments they find every week. It’s just as simple as that. They must learn to think of their technic and balance of light in terms of color.”

Much comment has been raised because of certain sequences and bits of scenes in the new color which displays a decided stereopticon effect. Rennahan explains this.

“A very definite stereopticon illusion may be produced with color because the same amount and kind of shades in the spectrum are present as in ordinary sunlight. These refracted rays outlined about a figure on real life gives it the depth we see. Black and white rays do not react in this way giving only flat

## An Interview With Ray Rennahan

shadows. Perfect back lighting and moving camera are other devices which aid to gain the stereopticon effect. I believe if a picture were carefully designed and executed it would be possible to continue that third dimensional quality through the entire picture.”

BUT tucked away in one corner of his photographer’s heart is a project, the unfulfillment of which vexes him greatly.

“Some shrewd producer should attempt to film a little unpretentious ‘roast beef’ sort of a picture in color—a picture like ‘The Thin Man’ or ‘Sequoia’ and permit the world to discover the beauty of color in its own way. Even a ‘western’ carefully produced with a good cast and screen play and filmed in the Painted Desert or on the floor of the Grand Canyon would portray the real significance of color more than the most lavish settings and story in the world. Such a picture would really turn the industry upside down—and the box office would more than justify it.

“Color has an important part to play in the telling of a story—because color is realism; it is life.

“The future of color in the movies?” Rennahan leaned back and proceeded to give the usual question a good deal of serious consideration.

“COLOR, I firmly believe, will take over the entire industry in a gradual way. It will not be too sudden. No one wants it that way, least of all the Technicolor organization. But within a year or two, it will be sheer bravado on a producer’s part not to include color as an integral part of his most important productions. He will need it to compete with the others—and because the public by then will be accustomed to color and demand it in their pictures.

“Many of the more important productions scheduled for fall will be filmed in the new Technicolor. But, meanwhile, I do wish someone would make that little ‘roast beef’ picture.”

*The Screen Guilds’ Magazine*



# The Primrose, Magenta And Blue Green Path of Color Movies

(Continued From Page 9)

this country. The blow that killed poor Prizma was the Industry's trek to Hollywood; Prizma did not choose to run, and so starved to death in New Jersey.

**B**UT before Prizma had given its last gasp, a new color-face looked over the horizon. This was Technicolor, the brain-child of a professorial group from the Massachusetts Institute of Technology—Drs. Kalmus, Comstock and Westcott. Originally, it was a two-color, twin-lens proposition, which gave lovely results in their laboratory, but which wasn't suited to studio use. Next, they changed to a two-color subtractive process using a special camera which, by means of reflecting prisms, made the two color-frames on the same film, with a single lens. The first prints were on double-coated film, much the same as that used by Prizma, the first all-technicolor feature was "The Toll of the Sea", made in 1921, starring Anna May Wong and Kenneth Harlan.

All-color and part-color films followed, if not in rapid succession, at least fast enough to keep the Technicolorists busy; and in 1929-30 the Industry went color-crazy. 77,000,000 feet of major-studio production was forced through a laboratory that had never had to handle a tenth of such volume before. The natural result was that many Technicolor release-prints were indescribably bad, and the color boom died as quickly as it began. But Technicolor had perfected a new method of printing, which at least gave them the key to a successful, three-color process.

**T**HIS is what is known as "Imbibition printing". In it, the printing operation is mechanical, not photographic. From each color-separation negative, a matrix is made, carrying the picture in relief, like printing-type or cuts. The matrix is moistened with a dye of the proper color, and applied to a strip of blank film, printing the picture exactly as a printing-press prints a magazine-page. The next color is superimposed over the first, by printing from another matrix, and so on. At first, the colors wouldn't stay put; they would run, or 'bleed', until the color-values were inaccurate, and the entire picture blurred. But experience has shown the Technicolor engineers how to correct these faults, and set the stage for the first commercial three-color process.

Before this happened, however, Technicolor encountered some opposition

from Multicolor, and its relatives, Cinecolor, Magnacolor, DuPack, etc. All of these processes work on the same plan, though under different names, and with slightly different methods of printing. Any ordinary camera may be used; all that is necessary is a slight adjustment which permits two films to be run through it together. The foremost of the two is sensitive only to blue light, and forms a picture of the blue parts of the scene; the rear film records the red-orange components. This idea simplified the matter of taking color-pictures enormously, and only some ill-advised commercial moves prevented the process from becoming a serious rival for the color supremacy of film-dom.

**T**HE three-color Technicolor process employs this method of obtaining two of the necessary three color-images. Behind the lens of the camera is a mirror which reflects 2/3 of the light, but permits the remaining 1/3 to pass through. The reflected light falls upon two films which, as in all bi-pack processes, secure red and blue images. The light that goes straight through the mirror falls on a third film, which records the green-component image. After the three negatives are developed, three matrices are made. The matrix from the green negative is printed with a magenta dye; that from the blue one, with yellow; and that from the red, with blue-green: each color-image, in a word, being printed with a dye of its complementary color. The sound-track, incidentally, is printed photographically, so the color will have no effect upon the sound.

"Becky Sharp", following in the footsteps of "La Cucaracha" and innumerable "Silly Symphonies", has proven three-color Technicolor to be technically successful. It remains to be seen what "Becky" will do at the box-office. If the grosses pile up as the colorists hope they will, the next few months will see Technicoloring under way in almost every major studio.

**I**N the meantime, much more or less undercover experimentation in color is taking place. The amateur movie field is in this respect becoming the Atlantic City of color-film impresarios. The Keller-Dorian process, which has had a thorough amateur tryout under the name Kodacolor, is being groomed by one major studio for a professional debut. Eastman's new amateur color-process, Kodachrome, is understood to be the subject of intensive experiments by a joint Eastman-Technicolor staff, and may bloom professionally under the Technicolor label. Dufaycolor, already familiar to Leica users, and available for home-movie cameras, is causing quite a flutter around Elstree; British International Pictures have even used a Dufaycolor sequence in their "Radio Parade of 1935".

The real obstacle in the path of natural-color movies is expense. Recently published figures indicate that, for an average, eight-reel feature, the cost of Technicolor film, rushes and release-printing increases the photographic cost by about \$85,000. Unquestionably the color will make the film more attractive; but will the public pay more to see its movies in color?



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## The New Arcs Do Not Cause "Kleig Eyes"

"KLEIG eyes", in the earlier days of film-making, was both a very prevalent malady and a popular subject of conversation among members of the acting fraternity. Today it is unknown, and remembered only by the dwindling 'old guard' of pre-Vitaphone days. But now that color is edging into the spotlight, bringing with it the use of arc lights similar to those used in the half-forgotten era before Jolson, troupers on every set are putting two and two together to raise the question, "Will color bring back 'kleig eyes'?"

The answer is that it could—but it won't, for today we know what caused the trouble, and how to prevent it.

"Kleig eyes" is a cousin of sunburn and snowblindness. If you ask your doctor about it, he will stagger you with a fat fee and the jawbreaking term, 'conjunctivitis'. If you break down and beg him to speak English, he may perhaps explain that it is simply a case of sunburned eyes.

A few years ago we weren't very sure what caused sunburn. Today, we know that it is the invisible ultra-violet ray, which will not only give you a nice tan on a sunny day, but will sneak up behind you even on cloudy days and burn when (and where) you least expect it. On the other hand, this ungentlemanly ray is no peeping tom, for it refuses to pass through ordinary window-glass. If you don't believe this, try and raise a tan behind a closed window.

GETTING back to the question of color—after all, that is what the Editor wanted us to write about—it's easy to see that if we are going to make pictures in color, the light we use for interiors must be a pretty close match

By Peter Mole

for natural sunlight. Otherwise, we will either have to use different cameras when we go on location, or put up with having colors and complexions change between one scene and the next.

The answer to this is the arc lamp, for it is the closest imitation of real sunlight that man has yet been able to achieve. Thanks to recent improvements which have made the arc acceptable to sound men, these lamps have become the standard for use on Technicolor pictures, and will probably be used on any other color process that may come along.

But in one respect, the arc is almost too perfect an imitation of sunlight, for it radiates the sun-burning ultra-violet ray, which, being invisible, is of no use to the cameraman.

In the old days, when all of us were more ingenious than we are now, nobody gave a hoot for these unseen rays, which were allowed to run wild on most sets—simply waiting for a chance to burn some poor actor's eyes. Today, we know we don't want any ultraviolet rays, thank you—and, more important, we know how to get rid of them.

EVEN in the tropics, an ordinary glass window will prevent sunburn. All that is necessary in the studio, then, is to put a window—yes, an ordinary pane of glass—over each arc to cut off the ultra-violet before any harm is done. You will never find an open arc on a modern Technicolor set. Accordingly, no matter how hard you try, you can't get even one "kleig eye"!

The use of arcs for color brings another comforting thought, too: in spite of the fact that color photography demands a high intensity of light, arc-lit sets will be no hotter than those we're used to now in black-and-white pictures. Any lamp produces some heat; some types use up nearly two thirds of their energy in radiating heat-rays; but in comparison with the energy used and the light emitted, arcs give off less heat than any other lamp used for photography.

So—if your agent tells you he has a part for you in a color film, sign on the dotted line right away. Even if the part isn't very good, you'll be free from worries about the heat and "kleig eyes"!

*The Screen Guilds' Magazine*



# Color Should be "Organized" on the Screen

(Continued From Page 7)

cannot reproduce. It will give you back the blue of the sky the green of the spring grass, red lips, dark eyes, candle-light, purple iris, your little brother Jimmy—all in their natural hues and tints, just like nature, just like life!

Now that the mechanism of color photography is no longer a problem there remains another and more difficult problem to solve—the problem of organizing, harmonizing and composing color for the screen. This is the problem of all the past masters of painting, to arrange or harmonize color on their canvasses.

**T**HE color films demand an entirely new type of thinking. Many producers and directors have not as yet realized this fact. Color brings us an entirely new set of problems—not only more complicated than the problems of black-and-white, but entirely different. Directors of future color films will either have to learn to be experts in color themselves or to work in far closer collaboration with color designers than has hitherto been thought possible or even necessary.

A black-and-white picture does not necessarily have to be designed. A color film does.

The color designer should lay out the sequences of his picture in the same way that a composer lays out the movements of a symphony or the scenes of an opera. The director of the picture should direct the various sequences of the picture just as a conductor conducts the music of a symphony or opera.

**W**HAT color films need is artists who combine a real sense of color—not a smattering of tints and tones, not the small-talk of "color-separation", but a deep, instinctive realization of the power of organized color—with a real sense of dramatic values.

Color is useless in the hands of amateurs.

The public is waiting for this great new medium to be explored. We are explorers, sailing toward a new and richer world. But who can rise to this opportunity? The black-and-white film producers? The black-and-white film directors? Only time can answer.

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# Screen Writers' Assignments...

## KEY

- O—Original Story.  
A—Adaptation.  
C—Continuity.  
D—Dialogue.  
\*—In Collaboration.

**Adams, Frank R.—Paramount**  
"The Virginia Judge" A\*, C\*, D\*

**Anthony, Stuart—Paramount**  
"Wanderer of the Wasteland" A, C, D

**Avery, Stephen—Fox**  
"Hard To Get" A\*, C\*, D\*

**Balderston, John L. M.G.M.**  
"The Hands of Orlac" C\*, D  
"Untitled War Story" A\*, C, D

**Baldwin, Earl—Warner Bros.**  
"Miss Pacific Fleet" A, C, D

**Barringer, Barry—R.K.O.**  
"Thunder Mountain" A\*, C\*, D\*  
Conn-Pict. Corp. "The Valley of Wanted Men" O, A, C, D

**Block, Ralph—Reliance**  
"The Melody Lingers On" A, C, D

**Boasberg, Al—M.G.M.**  
"Night at the Opera" D\*

**Branch, Houston—Universal**  
"Yellowstone" A, C\*, D\*

**Breslow, Lou—Fox**  
"The Silk Hat Kid" A\*, C\*, D\*  
"Ball of Fire" A\*, C\*, D\*

**Bricker, George—Warner Bros.**  
"Cops and Robbers" A, C, D

**Buckley, Harold—Warner Bros.**  
"Legionnaire" O, A\*, C\*, D\*

**Buffington, Adele—R.K.O.**  
"Powdersmoke Range" A, C, D

**Butler, Frank—Paramount**  
"The Milky Way" A\*, C\*

**Campbell, Alan—Paramount**  
"Her Master's Voice" C\*, D\*

**Carstairs, John Paddy—Crusade Films**  
"A Lot of Irish" A, C, D

**Chanslor, Roy—Warner Bros.**  
"Legionnaire" A\*, C\*, D\*

**Clark, Harry—Universal**  
"Skinner Steps Out" O\*, A\*, C\*, D\*  
"King Solomon of Broadway" D\*

**Cohen, Albert J.—Universal**  
"King Solomon of Broadway" O\*, A\*, C\*, D\*

**Duff, Warren—Warner Bros.**  
"Frisco Kid" O\*, A\*, C\*, D\*

**Eliscu, Edward—Fox**  
"Ball of Fire" A\*, C\*, D\*  
"The Silk Hat Kid" A\*, C\*, D\*

**Elkins, Saul—Fox**  
"Mysteries of Paris" A

**Fields, Herbert—Paramount**  
"Spring Storm" A, C, D

**Fields, Joseph A.—R.K.O.**  
"Shooting Star" O\*, A, C, D

**Finkel, Abem—Warner Bros.**  
"Special Agent" C\*, D\*

**Franken, Rose—Universal**  
"Next Time We Live" A, C, D  
"Storm Over Andes" D\*

**Goodrich, Frances—M.G.M.**  
Sequel to "The Thin Man" A\*, C\*, D\*

**Goodwins, Leslie—R.K.O.**  
"The Rain Makers" O\*, A\*, C\*, D\*

**Gow, James—R.K.O.**  
"Love Song" A\*, C\*, D\*

**Greene, Eve—Universal**  
"Storm Over Andes" and "The Great Impersonation" A\*, C\*, D\*

**Grey, John—R.K.O.**  
"Home Work" O, A, C, D

**Graneman, Eddy—Argosy Studios**  
"Custer's Last Stand" O\*, A\*, C\*, D\*

**Hackett, Albert—M.G.M.**  
Sequel to "The Thin Man" A\*, C\*, D\*

**Haines, William Wister—Warner Bros.**  
"Slim" O, A, C, D

**Harris, Ray—Paramount**  
"Let's Get Married" A, C, D

**Hartman, Don—Paramount**  
"Soup to Nuts" O\*, A, C, D

**Hazard, Lawrence—Columbia**  
"Feather in Her Hat" C, D

**Heller, Leonard G.—Columbia**  
"Champagne For Breakfast" A\*, C\*, D\*

**Herbert, F. Hugh—Warner Bros.**  
"Invitation To a Murder" A, C, D

**Hoffenstein, Samuel—Paramount**  
"The Pearl Necklace" A\*, C\*, D\*

**Hume, Cyril—Paramount**  
"Jungle Girl" A, C, D

**Hutchison, Jerry—R.K.O.**  
"The Strength of Daisy Martin" C\*, D\*  
"Shore Patrol" C\*, D\*

**Ingster, Boris—R.K.O.**  
"Last Days of Pompeii" C\*

**Johnson, Nunnally—20th Century**  
"Shark Island" O, A, C, D

**Kenyon, Charles—Warner Bros.**  
"Lovely Lady" A, C, D  
"She Wouldn't Leave Paris" O

**King, Bradley—Paramount**  
"Forest Service" O\*, A, C, D

**Lauren, S. K.—Columbia**  
"Crime and Punishment" A, C, D

**Lee, Robert N.—R.K.O.**  
"Plan XVI" A, C, D

**Levien, Sonya—Fox**  
"Beauty's Daughter" A, C, D

**Liebmman, Robert—M.G.M.**  
"Blind Love" A

**Loeb, Lee—Columbia**  
"It Never Rains" O\*, A\*, C\*, D\*

**Loos, Anita—M.G.M.**  
"San Francisco" A, C, D

**Lovett, Josephine—Universal**  
"Spinster's Dinner" A\*, C\*, D\*

**McCall, Mary, Jr.—Warner Bros.**  
"Green Light" A, C, D  
"Dr. Socrates" A, C, D

**McGowan, Dorrell, Jr.—R.K.O.**  
"White Heat" O\*, A\*, C\*, D\*

**McGowan, Stuart Edward—R.K.O.**  
"White Heat" O\*, A\*, C\*, D\*

**Malloy, Doris—Universal**  
"Skinner Steps Out" O\*, A\*, C\*, D\*  
"King Solomon of Broadway" D\*

**Manning, Bruce—Columbia**  
"The Grand Exit" A, C, D

**Markey, Gene—Fox**  
"Blue Chips" C, D

**Markson, Ben—Warner Bros.**  
"You Have to Learn Sometime" A\*, C\*, D\*

**Martin, Al—Victory Pict.**  
"Danger Ahead" A, C, D  
Reliance Pict.—"Speed Demon" O

**Miller, Alice D. G.—Paramount**  
"Easy Living" A

**Miller, Seton I.—Warner Bros.**  
"Frisco Kid" O\*, A\*, C\*, D\*

**Moffitt John C.—Paramount**  
"Roaring Girl" O, A

**Moran, Eddie—Paramount**  
"Getting Smart" A, D

**Niblo, Fred, Jr.—Columbia**  
"Roaming Lady" C\*, D\*

**North, Edmund—R.K.O.**  
"Love Song" A\*, C\*, D\*

**Offner, Mortimer—R.K.O.**  
"Alice Adams" A\*, C\*, D\*

**Palmer, Stuart—Universal**  
"Yellowstone" C\*, D\*

**Parker, Dorothy—Paramount**  
"Her Master's Voice" C\*, D\*

**Parsons, Lindsley—Republic**  
"Winds of the Wastelands" O, A

**Raphaelson, Samson—Fox**  
"The Dressmaker" A, C, D  
"The Gay Deception" D

**Reinhardt, Gottfried—M.G.M.**  
"If You Love Me" A\*

**Richman, Arthur—Fox**  
"Here's To Romance" C\*, D\*  
"The Gay Deception" D\*

**Rivkin, Allen—Fox**  
"Bad Boy" A, C, D

**Rubin, Benny—Columbia**  
"Muldoon's Picnic" O, A, C, D

**Sauber, Harry—Warner Bros.**  
"You Have to Learn Sometime" A\*, C\*, D\*

**Schary, Dore—Fox**  
"Your Uncle Dudley" A, C, D

**Schofield, Paul—Universal**  
"Spinster's Dinner" A, C, D

**Scott, Allan—R.K.O.**  
"In Person" A, C, D

**Shane, Ted—M.G.M.**  
"Pickwick Papers" A

**Shannon Robert T.—Universal**  
"King Solomon of Broadway" O\*, A\*, C\*, D\*

**Spence, Ralph—M. G. M.**  
"Here Comes the Band" A\*, C\*, D\*

**Starling, Lynn—M.G.M.**  
"I Am Joaquin" D\*  
"The Black Chamber" D\*

**Stephani, Frederick—Paramount**  
"Motor Boat Girl" A

**Taylor, Dwight—R.K.O.**  
"Follow the Fleet" A\*, C\*, D

**Thew, Harvey—Paramount**  
"Imperfect Husband" A, C, D  
"Phantom Bus" A, C, D

**Thompson Harlan—Paramount**  
"The Bouncer" O, A, C, D

**Totheroh, Dan—Universal**  
"Hangover Murders" A, C, D

**Townley, Jack—R.K.O.**  
"The Rainmakers" A, C, D

**Twist, John—R.K.O.**  
"Old Man Murphy" A, C

**Veiller, Anthony—R.K.O.**  
"Seven Keys to Baldpate" A, C, D  
"Born With Wings" O  
"Love Song" D\*

**Vernon, Bobby—Paramount**  
"The Imperfect Husband" A\*, C\*

**Wead, Frank—Universal**  
"Storm Over The Andes" A\*, C\*, D\*  
"The Great Impersonation" A\*, C\*, D\*

**Wilson, Carey—M.G.M.**  
"The Forty Days of Musa Dagh" A, C, D  
"Tish" A, C, D

**Yost, Dorothy—R.K.O.**  
"Freckles" A, C

**Young, Waldemar—Paramount**  
"The Pearl Necklace" A\*, C\*, D\*

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- Blochman, L. G.**—Book (Fict.) "Bombay Mail"—(In French translation) Paris Ricet-Rac.
- Branch, Houston**—Musical "The Splendid Hour" J. J. Shubert.
- Burke, Marcella**—Book "Always Tomorrow" Cosmopolitan.
- Carstairs, John Paddy**—Article, Woman's Journal.
- Chanslor, Roy**—Story "There's Murder in the Air" King Features.
- Cluett, Jack**—Article (Fict.) "A New Low" Life.
- Cowan, Sada**—Play, "Bamboo"—Ben Bard Players.
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- Haines, William Wister**—Story "Hot Behind Me" Atlantic Monthly.
- Moffit, John C.**—Article (Non-Fict.) "I Went Up To See Her One Time" New York Times.
- North, Edmund**—Play "The Drums, Professor"\* Morris Green.
- Outerson, Captain William**—"Master Of Repartee"—Story, Esquire.
- Rivkin, Allen**—Play "Knock On Wood" Lee Shubert.
- Ullman, Elwood**—Radio Material—Al Jolson Program—Comedy Scene, Bing Crosby Program.

## Writers' Guild

(Continued From Page 4)

star can survive a series of badly written pictures. Any studio whose writers failed to deliver good scripts would be bankrupt in a year.

Yet screen writing is a poor relation; a step-child, considered backward. Why?

The first and obvious answer is that there is so very much bad writing. We know that, and for such writing hold no brief. We can only assure you that the boys and girls are doing the best they can. Bad writing leads to bad cases of unemployment, bad food, bad checks. Let's skip bad pictures (cries of "If we only could"). We are concerned here with good writing in good pictures.

We believe that Frances Goodrich and Albert Hackett did as skillful a job of adaptation on "The Thin Man" as John Colton and Clemence Randolph did on "Rain" for the stage. That Dudley Nichols' screen adaptation of "The Informer" is the literary equal to the original book. That Hecht and MacArthur's original story and screen play "The Scoundrel" is as fine a job of writing as any done in American fiction or in the American Theatre in some time.

Do you not agree that expert screen plays such as these (and six to a dozen more each year) are the life blood of

good pictures? And if so, what can you suggest to bring this most vital phase of national entertainment into the spotlight of public understanding and appreciation?

If public interest in film writing can be stirred to one-fifth the furor caused by a new coiffure on a \$5000-a-week star, then the corner stone will be laid for the building of a respected, constantly improving and one day classic literature of the screen.

Very truly yours,  
(Signed) ERNEST PASCAL,  
President  
The Screen Writers' Guild.

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## Guilders Planning Dance

IT is planned to have a novelty get-together of writers, and at the present time the committee is looking for an adequate place in which to hold the dance.

We expect all good Guilders to get together behind this project and help put it over in a big way. You will all be notified as to the place chosen by your committee and full particulars as to the program will be forth-coming within a few days.

Don't forget to hold the date, AUGUST 1st, open.

A committee on arrangements will be chosen at the next meeting of the Executive Board, so let's all get together and make the summer dinner dance and frolic a tremendous success!

## Paging George Scarborough

WE have an inquiry from a New York Play producer who desires to purchase several properties by George Scarborough. If you know his whereabouts or the whereabouts of anyone who might be concerned in the handling of his properties kindly have him get in touch with Miss Elsie B. Wilkins at Gladstone 4181.

## Guild In New Offices

IN order to better serve the membership, The Screen Writers' Guild has moved to offices 201, 202 and 203 of the Hollywood Center Building, 1655 No. Cherokee Avenue. While this is in the same building, the new address is one floor closer to the street. The new offices, it is hoped, will be less noisy and therefore better for board meetings.

## VALUABLE SERVICES RENDERED

During the past month, the following members of The Screen Writers' Guild, who do not hold offices on the executive Board or the Advisory Council have rendered valuable services to the organization:

Jesse Lasky, Jr.  
Paul Perez

Alice D. G. Miller  
Frank Wead

## Our Contributors

(Continued From Page 2)

write for it (color pictures) . . . But I won't do it!" says Francis Edwards Faragoh, who wrote the screen play of "Becky Sharp". And he gives his reasons in "The Polychrome Typewriter" (page eight).

DO you know that the first moving pictures projected on a screen were in color? No? Well, neither did we until we read William Stull's article, "The Primrose, Magenta and Blue-Green Path of Color Movies" which starts on page nine. An associate editor of "The American Cinematographer" until last year, a first cameraman before that, and now a freelance writer, Mr. Stull knows his subject, and what's more, he tells it so that all can understand it.

To Mel Berns, head of the make-up department at RKO-Radio Pictures, fell the job of keeping men masculine on the technicolor screen, as well as hiding their double chins, etc. If you've seen "Becky Sharp", you'll agree he did a swell piece of work. In "Make-Up for Color Films," (page ten), he tells some of the problems created by this new technique.

"It's Simple, the New Technicolor," so says Ray Rennahan in an interview on page twelve. For more than ten years, through the ups and downs of color in its battle for perfection, Mr. Rennahan has been the head cameraman of the Technicolor Company.

NOW that color comes to the screen, the arc lights are back. But these lights have discarded their nasty habit of causing "Kleig Eyes." How and why is explained by Peter Mole, graduate engineer and president of the Mole-Richardson Co. The article appears on page fourteen.

Oh yes, we almost forgot. Where you have movies, you always have censorship, or at least the threat of it. Now with color—but we'll let Professor R. K. Orpheus Dwil, author of "Love Life of a Chameleon," "Handsprings in a Pansy Bed," etc., and unequalled as a research expert, tell you about it in his latest masterpiece, "Color—Another Problem for the Censors?" on page eight.



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## Lowdown On London

WE'VE had a Hollywood party this last month; Myrna Loy grabbed herself a swell load of publicity and how our newshounds loved her . . . Arthur Hornblow has enjoyed himself here as well as accomplished a lot of diplomatic Paramountations . . . then Kay Francis was given a great reception . . . Joe Schenck grabbed the front pages . . . Helen Vinson graces the Savoy Grill . . . Noah Beery drinks cokes at the Mount Royal and Austin Parker finds it tough to get a glass of ice water at the stujo.

Maude Howell is safely ensconced in the top of the Gaumont building at Shepherds Bush and Hayworth (RKO) Bromley waltzes into the Scenario Editorial Spot at the same studio . . . not forgetting the "old timers" here such as Johnnie Monk Saunders who is all set to start his megging job for Alex Korda (and in two more months will be as British as in his Oxfordian days) Harry Zech lensing for London films and Hal Rosson rumored all set to make some two reelers for the same organization . . . yes, we certainly have had a Hollywood party! . . .

By John Paddy Carstairs

THE great late-spot here now is the Florida but it doesn't get really pack-jammed until about two A. M. after that time you can see most of filmland and all of society whooping it up . . . latest fashion for men here (as worn by the Mayfairies and the Pukka Sahibs, too) are green "pork pie" shaped soft hats; "Esquire" please copy! . . .

The Hecht-MacArthur-Coward pic has the West-end all a-twitter, and the dialog is much quoted by the creme de la creme of the people that don't really matter . . . It's a hold-over at the Plaza, the Para London shop-window . . . that was a very nice script job on "Passport to Fame" Bob and Jo! . . . we yelled at Jack Oakie in "Call of the Wild" . . . Richard Halliday hopped into town to take a look-see the London shows and was out again before you could say Boleslawski.

MONCKTON Hoffe in town and waxing witty at Hollywood's expense . . . Bill Lipsecomb throwing parties . . . we liked the Will Rogers Jubilee broadcast very much . . . the "Co-Optimists" did not last long here. . . . Seymour Hicks has opened up in a new show at the Victoria Palace, based on the old Chaney vehicle "The Miracle" . . . Hicks as polished as ever but with an American actor Ben Weldon stealing the show; producers might take a look at this Frank L. Packard script, it's still a good subject and especially with the Purity complex in vogue at this time.

A. R. Rawlinson who scripts for Gaumont has a play at the Embassy for a short season; Ronald Adams who presents the shows here certainly building up a nice rep for picking new legit shows . . . Coral Brown who plays lead is rather tall for pies but is very good in a difficult part . . . two young sons of famous acting parents look like wow-ing this new generation . . . young Peter Croft (whose father Reggie Sharland plays the clever Honorable Archie radio coast sketches) and Owen Nares Junior; Casters please make a note!

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## The Polychrome Typewriter

(Continued From Page 8)

dash of color there. But the story itself will still have to triumph by its own vitality. If this were not so, every roseate baby-spot in every Little Theatre would spell great drama, and every tank-town Hamlet would be immortal in a blue shaft of light.

And this is your responsibility, this dependence on story. And the director's. And the producer's. No scene designer will take over your functions, nor theirs. Motion pictures aren't made that way. Nor drama.

IT is conceivable that dialogue will undergo changes. Perhaps it will manage finally to be more terse, almost to the point of stylization, when aided by interpretive light. But here again the theorists will soon confuse issues with their insistence on augmenting speech with symbolic lighting. Oh, nothing so naive as white for purity, red for passion, green for hope!

No, I foresee sepia Freudian forests with yellow-green virgins chased by gunmetal bulls . . . Well, I guess we won't need much dialogue, at that, to sense what our characters are about as they come to rest by the monolith at the edge of the lavender pool!

IN a purely mechanical sense, the arrangements of the scenario proper will be harder. You will not be able to indicate Mrs. Mascot rising from a scarlet overstuffed, crossing the saffron expanse of a Directoire set and finally throwing herself into the blue-seer-sucker arms of Mr. Monogram. You'll have to be more artful than that! And those convenient dissolves, too, that used to get you out of so many embarrassing spots—you'll have to watch them, too, lest you find yourself leaping from primary green to primary red and your audience leaping from seat to aisle.

But you'll learn caution and you'll learn tricks—mostly by doing and not by hearing others say how it's done. Don't let anybody tell you of *his* operation!

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The purpose of the Guild's Registration Bureau is to give the author proof of the priority of his work over any pirated version. The method of achieving this is simple and effective.

A COPY of the manuscript is placed in an envelope, with the registration number, date and time of receipt. This is filed. Ten copies are stamped with the Guild seal, showing the registration number. A charge of five cents is made on each additional copy stamped.

An entry is then made in the Guild's records and thus proof of the date upon which the author's work was completed is provided. No manuscripts are surrendered except upon absolute proof of ownership.

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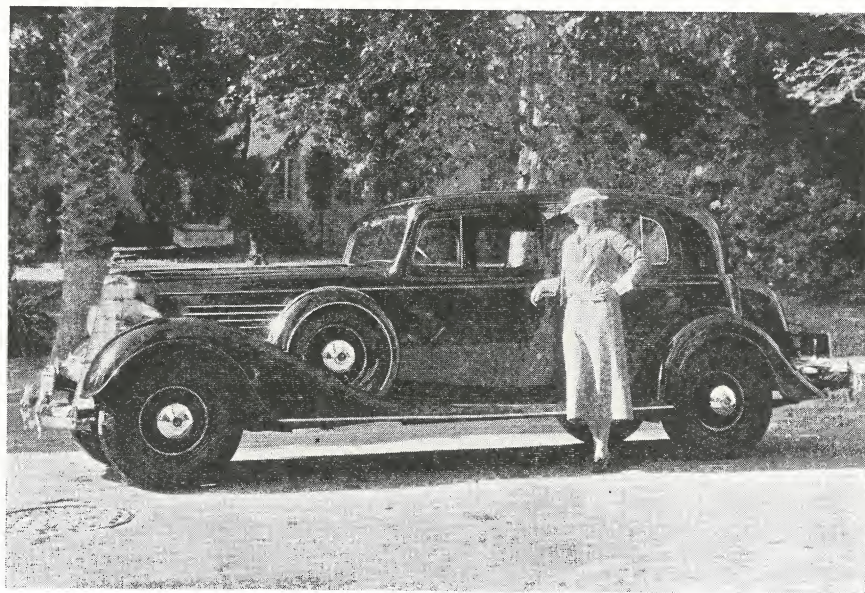
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# The Junior Guild

(Continued From Page 5)

term as president. To organize skeptical, discouraged workers who have little belief in organizations, into a unified body is an accomplishment that is hard to equal.

Not only did The Junior Screen Actors' Guild organize all the extras into a solid group, but it played an important part in improving the working conditions for every member in the industry. And this young organization takes a front seat in labor activities.

IN an article in the last issue of this magazine, President Pat Somerset asked for the cooperation of the entire membership as well as the attendance at the meetings of all members elected and chosen to serve on the Board of Directors and the Advisory Board. He has received perfect cooperation.

Since that time, there have been two meetings of both Boards. Every member, not working those evenings, was present. These men and women are aggressive members with many ideas. Constantly, they strive to improve the membership's conditions.

With this spirit and enthusiasm there can be only one answer to the question of the Junior Screen Actors' Guild future—a more successful and constructive organization.

## Riding Actors' Association Entertainment A Success

MONTHLY the Riding Actors' Association, whose members are well represented in The Junior Screen Actors' Guild, holds an entertainment. The last one, which took place in the IATSE Hall on Santa Monica Boulevard, June 25, was very enjoyable. These shows are composed of the unlimited supply of talent among its 450 members, and the shows are well worth seeing.

## Florence Wix Visiting Folks

LETTER from Florence Wix, who is in England visiting the home folks, says that she is having a grand time. She expects to return to Hollywood in the near future.

## Anne Cavanaugh A Model

ANNE Cavanaugh writes us from Australia that she is enjoying her work as a model there.

## Pay Your Dues!

AT ten cents per week, the dues of The Junior Screen Actors' Guild are lowest of any organized labor group. However, even this small amount becomes a bill if it is not paid up.

The Junior Screen Actors' Guild is operated on the assumption that the small amount involved will be paid promptly. If you neglect sending in your dues and become delinquent the cost of sending you bills and other incidental expenses readily consumes the amount you owe, so in the end, the Guild gains nothing.

There can be only one result from overburdened expenses—dues either will have to be increased, or those in arrears will be penalized for their indebtedness. DO YOUR SHARE! *Stay Paid in Advance.*

## To Award Trophy

THE Motion Picture Casting Bureau, believing in the ability and sincerity of bit players in Hollywood, has decided to offer a beautiful loving cup as an award for the finest bit performed in the period beginning July 1, 1935 and ending June 30, 1936. Both men and women are eligible and the pictures of both major and independent companies will be considered for the presentation of the prize.

This award will be called the "Allan MacDonald Trophy" and will be awarded at a banquet for press and studio representatives. Public opinion will help determine who shall receive the award, but the judges will be an unbiased group of executives and directors from the studios and men and women of the press.

The trophy will be an acknowledgment of public and professional interest and appreciation of the splendid work done by the unnamed players in the smaller roles, which do so much to raise the standard of motion picture entertainment.

The Motion Picture Casting Bureau invites registrations from all members of The Junior Screen Actors' Guild.

## Lynn Cowan In Shanghai

THE Junior Screen Actors' Guild is spreading. Lynn Cowan, one of our most distinguished masters of ceremonies, is now working in Shanghai at one of the foreign night clubs.

## Assistance Offered

SINCE the N. R. A. was found unconstitutional we have been forced to use the California Industrial Welfare Act, 16-A, for many of our rulings. However, Mrs. Mabel Kinney, Chief of the Division of Industrial Welfare, invited The Junior Screen Actors' Guild to ask for any assistance from her office. The Guild wishes to take this opportunity to thank her for her most generous offer. A copy of her letter follows:

DIVISION OF INDUSTRIAL WELFARE  
STATE BUILDING  
LOS ANGELES

Mr. Aubrey Blair, Secretary,  
Junior Screen Actors' Guild,  
1655 N. Cherokee  
Los Angeles, California.

Dear Mr. Blair:

I have had several communications from men and women who have been employed from time to time as extras in the motion picture industry regarding the protection which they now have since the NRA codes have been declared unconstitutional.

I have endeavored to explain to these men and women that insofar as men are concerned there is no State Law governing their working conditions but that the State Law does protect women and minors and I have in several instances sent them copies of Order No. 16A.

I thought it wise to communicate this information to you and ask that you notify all of your members that now that the NRA codes have been declared by the United States Supreme Court unconstitutional the Orders of the Industrial Welfare Commission of the State of California are being enforced by the Division of Industrial Welfare of the State and that any complaints which they have to register should be filed with this office which we will be very happy to endeavor to adjust. If you will kindly refer to section 8 of Industrial Welfare Commission Order No. 16A you will note that the Industrial

(Continued On Page 23)

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## Color -- Another Problem For The Censor??

(Continued From Page 8)

Yellow — brightness, sunshine, gold. All of these it's true but unfortunately a symbolical color. Yellow for cowardice. I can imagine (Come on and imagine with me. It's such fun!) the objections of the patriotic societies to its use. Aching for any chance to wear their trick little hats and shout, they would send up a mighty chorus—"The youth of the country must be reared in bravery!" Backing them up would be the powerful lobbies of the munitions makers putting the bee on Congress to stop the use of this subversive color. There rises the spectre of dat ol' debbil Federal censorship.

**G**REEN — what a very pleasant color, especially when seen as paper money. That is to all but the bankers. Our money barons are still having the jitters over the possible printing of more greenbacks. As the bankers control the motion picture industry, the objections to green are obvious.

This brings us to blue—blue-boopaduo-blue—color of the torch singers, the moaners about their men and their lost innocence. The Frankie and Johnny color. Strike blue off the list.

Last of the colors of the spectrum comes violet. This was once a nice, innocent color. Those of you who grew up before the war will remember the term "shrinking violet". Of course, since that time shrinking has applied only to pocketbooks and dollar shirts.

Recently violet has been perverted to connote "Greek Love", and, as Anthony Comstock paraphrased so aptly, "Beware of the Greek bearing love." I am afraid that even the women's clubs are familiar with the evil implication of the shades of violet including lavender, mauve and puce.

**S**O what? So we are faced with a serious predicament. How are the producers to know what selection of hues, tones and shades will protect them from censorship? It would be safest to stick to black and white but I know the producers (daring fellows) never choose the safe course. Still they must have expert advice. There should be a post of color censor established in the Hays office. I am prepared to give—well, not really give—but exchange my services in this position for currency. You see, I have no aversion to the long green.

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## What The Screen Writers' Guild Really Wants

(Continued From Page 1)

The Producing Managers fought GUILD SHOP tooth and nail. The honest ones were frightened of the power it placed in the hands of the playwright. The dishonest ones were loath to rescind the tricks they were wont to resort to in order to cheat the playwright.

**B**UT the Playwrights banded together and won. They won . . . GUILD SHOP! And over a long period of years, it has worked ideally to the advantage of the Dramatists and the Producer. GUILD SHOP did not hurt theatre business; on the contrary it enhanced it. The Minimum Basic Agreement, which is the contract between Dramatists and Producing Managers, protects both the rights of the one and the other. If a playwright violates an article of the agreement, he is severely penalized; likewise the manager.

By reason of the penalties it provides for, the Dramatists Guild contract is enforceable; and as such, it is practical and workable.

### When Guild Shop?

**S**CREEN Writers could obtain GUILD SHOP today if the Screen Writers of the industry could be made to realize how much GUILD SHOP would mean to them.

The Playwrights got it by getting together and by sticking together—and by understanding that only through GUILD SHOP could they negotiate a deal with the Producing Managers that could be binding and enforceable—with penalties on each side.

Screen Writers are the dramatists of Motion Pictures. There are more Screen Writers than playwrights. Their aggregate earnings are greater than the earnings of playwrights.

The key that solved their problems was Dramatist Guild Shop. The same key will solve our problem—SCREEN WRITERS' SHOP.

### Writers Attention!

**S**INCE printing the other forms of this publication, the entertainment committee of The Screen Writers' Guild has made additional arrangements for the Summer Dinner Dance and Frolic, mentioned in an article on page 17 and an advertisement on page 21. The dance will be held August 1, in the Fiesta room of the Ambassador Hotel, with Eddie Duchin and another well known orchestra furnishing the music. Further particulars will be relayed to you in the near future.

## The Junior Guild

(Continued From Page 20)

Welfare Commission shall exercise exclusive jurisdiction over all questions arising as to the administration and interpretation of this Order. Therefore, the Industrial Welfare Division of which I am Chief, is the only State Division which has the power to interpret and order adjustments under the Orders of the Commission.

I wish you to know, Mr. Blair, that the Division of Industrial Welfare appreciates your splendid cooperation in the past and trust we may expect the same harmonious relations with your office in the future.

With my kindest personal well wishes, I am,

Very sincerely,

DIVISION OF INDUSTRIAL WELFARE  
State of California.

(Signed) Mabel E. Kinney  
Chief.

### \$150 Collected For Two Players In Case Conciliated

**I**N one of the more important cases conciliated by them during the past month, The Junior Screen Actors' Guild succeeded in collecting \$150 for two bit players. The difficulty arose when a major studio hired the two players for bit roles at \$25.00 per day. The players worked one day and were called back three days later to conclude their roles. On the second call, they were at the studio two days. When they completed their work, they each received checks for \$75.00 for the three days.

But under rule 5 of the Rules for Day Players in force at the studios, the two gentlemen were entitled to checks for the three intervening days. The matter was turned over the The Junior Screen Actors' Guild and its attorney, Laurence W. Beilenson, brought it to the attention of the major studio which immediately sent checks for the two players.



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## Will Talking Pictures Become "Talking Paintings"?

(Continued From Page 6)

frown." It is not for nothing that we believe that white is expressive of purity, black of sorrow, red of passion, green of hope, yellow of madness, and so on. The artist should take advantage of the mental and emotional implications of color and use them on the screen to increase the power and effectiveness of a scene, situation or character. I have tried to do as much of this in "Becky Sharp" as the story allowed.

**T**O quote one example of this, I would refer to the sequence of the panic which occurs at the Duchess of Richmond's Ball when the first shots of Napoleon's cannons are heard. You will see (at least I hope that you will) how inconspicuously, but with telling effect, this sequence builds to a climax through a series of intercut shots which progress from the coolness and sobriety of colors like grey, blue, green and pale yellow, to the exciting danger and threat of deep orange and flaming red. The effect is achieved by the selection of dresses and uniforms worn by the char-

acters and the color of backgrounds and lights.

There is a little of homecoming feeling in this for me as the use of color and colored lights was one of my main joys and excitement in the theatre. Surely, the effectiveness of productions like "Porgy," "Marco's Millions" and "Congai" which I have done in the theatre would have been sadly decreased if I were forced not to use color in sets, costumes and lights on the stage.

**O**F course, in each art, different subjects are expressed best through different forms. Undoubtedly there are some stories which beg for color on the screen more than others do. Off-hand, a story of historical period of the past, when life and clothing were much more colorful, or stories with the background of countries like Spain and Italy, even of today, would ask for color more than some stories of our modern age and civilization.

The black and white films will still have their place on the screen, but most assuredly as time goes by, there will be less of them and more of the color pictures. For even though our life today is grey (and because of that), we have a great love and longing for color. Is it not to be more attractive that women dress their bodies in beautifully shaded gowns and touch their faces with the subtle magic of a discriminating make-up? Is it not the same impulse that drives the grey and tired families of working-men out to Sunday picnics somewhere where there is a touch of blue sky, a green blade of grass, a tree or a flower?

**E**VERYTHING that is beautiful to the eye is a great gift to humanity. Color on the screen is such a gift. The only danger of it that I can see during the first stages of the color picture, would be the danger of excess. Talking pictures did not avoid it during the first months of their existence. There was too much talk and too much noise on the screen.

The cinema must not fall into another trap and must not go about color as a newly-rich. Color should not mean gaudiness. Restraint and selectiveness is the essence of art.

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Writers Guild Foundation  
[WGFoundation.org](http://WGFoundation.org)



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